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SACRED DANCE GUILD

NEWSLETTER

JOURNAL

NEWSLETTER

Spring Issue (May) 1984-85 Vol. XXVII No. 3

PRESIDENT'S MESSAGE

"Joy is Love Clapping Its Hands"

In our celebration of life, rebirth, and the beauty of the Lord's world, take some time to give thanks for feet and hands and soaring spirits. That's also a serious plug for Festival '85 in eastern Pennsylvania! Pray that there is a way that you can participate. It will be a divine week of glorifying God through dance.

The Festival '85 brochures are out and look really beautiful. Much applause for hundreds of hours, numerous sacrifices, and perfectionist style is extended to Helen Castle, Festival Director. She boasts of neat piles of brochures, precariously stored, many awaiting your PR request to distribute in your area. Please keep SDG in your thoughts, and carry some brochures with you everywhere you go.

In keeping with growing pains of what really has become a not-so-simple non-profit organization, many future changes seem to be imminent. Many of you have written me with wonderful ideas and insight, and I am most grateful for your help. The logistics of record-keeping with files spread nationwide, the volunteer officers and Board giving tightly scheduled and time-consuming hours to manage a major organization,

the upkeep of books and records, plus the constant correspondence demands all make for a system that sometimes appears to be inefficient. For years, the Board has discussed a stationary headquarters to house and handle paperwork, records, and possibly all publications. The question of idea location, paid staff, and rental fees have always caused the issue to be "tabled" for the next Board to tackle. So far, this Board is still in the discussion phase with no concrete conclusions at hand, but recommendations strongly swing to direct our efforts to making specific proposals in the near future. However, an organized system of management is imperative first before priorities can be focused on. Keep your faith!

I want to thank the regional directors and chapters for taking on that huge membership list mailing. Perhaps it wasn't my wisest decision, but I appreciate your taking care of it. The "official" director will be published in late summer, should include a lot of information about the Guild and its members, and will be a good resource for everyone to refer to. We have had many new members in the last six months, a very encouraging statistic to see.

All members will soon receive mailings concerning new Board nominations, Festival scholarships, PR ideas, by-law changes, ballots, and additional info and happenings. Anything you can copy, distribute, and share will always help push for more members and a broader knowledge of our organization.

Toni' Intravaia has continued her usual undying support and long hours of work to bring you another year of interesting articles through the Journal. Take time to read its contents and write to her with ideas for future themes and articles. She loves to hear and is always seeking material.

I hope to meet many of you this June in Lancaster.

Rejoice!

Barrie



EDITORIAL

I have now been editor of the informing circular known as SDG Newsletter put out primarily on the mimeograph, and now known as the SDG Journal put out via the offset method, for thirteen years. It has been a great joy, a great frustration and in general a work of love that takes a bit of time in preparation, a longer bit of time waiting for the printer and a short bit of time for label attachment and always an interesting time with our local Postmaster.

When I told Virginia Lucke "yes" to editing this paper, I was happy to do so and still feel the same way. For me the most interesting moments have been those as a new Board comes in and I am aware there will be changes, always for the betterment, but still most interesting. I find that I am very much like an arbitrator as I know these changes must come gradually primarily because to do a BIG change would mean we would have to up dues and that would lose members. At the same time I also know that for most of the SDG members the Journal is the "lifeline" since most of us cannot attend the Festivals because of cost or other reasons. But even the attendance or non-attendance is still not the principal reason for the lifeline - it is because the written word can be filed, can be re-read and can be improved upon. And the Journal also fills an important part of the SDG Archives. IT IS THE ARCHIVES.

As our present President has so beautifully written --it is time for change again. We are growing. I remember the freshness of the first few years I was editor. I was forever answering questions that my "script" typewriter was not legible--I purchased another machine. It was still a problem so I then "paid" to have it typed. Then I was able to buy my present Sperry Remington with its many balls. I thought this was a great idea

in order to have various sections different one from another. Then I heard again - keep the type legible and simple.

With reference to space - Reactions have been a) to put in content b) to leave lots of space for beauty and c) to put in art work or pictures. As you well know I have tried various things, still keeping in mind the cost of all this.

Content is a very intriguing matter. One festival was devoted to making sure I put in everything as sent. (I did ask if I might make spelling and punctuation corrections.) Several times I have been asked to "edit" which I have discerned means in truth "cutting". My feeling on this has been a rather conservative one. I edit where I feel it gives the author his truth. Of course, when the author wishes it copied "as is" that is what I do.

The only matter about which I grieve at the beginning of most issues is that I hear from a few so much and from many so little. I know we are not great writers for we are dancers, people who move their life instead of writing about that move. Yet, as dancers we think great! So we need to get some sort of report on our doings. Perhaps, as a fellow dancer, your editor, though not a writer, can put your "doings" into words.

Perhaps, that is why I am now writing, although I was requested to do so by our president. Where do you, the READERS, the SAVERS, the DOERS, the Sacred Dancers, want our Journal to develop? Do you want reviews, pictures, reports, events? We are now spending over a dollar an issue for YOUR Journal. Is it the sort of publication that you want, use and either file or pass on? (I use mine as I put it together for you, but that is not the way you use it.) A few set up the themes for the issues, but are we missing some of the things you want. This issue for instance, as the last two spring issues have been, is dedicated

to you -- to your news -- yet I got so very little this time.

Do write me and let me know what you are doing, what you would like to see in your Journal - send clippings, reviews, pictures!

*To
Kris*



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 Recommended Reading 

1.

THE CHURCH BECOMING CHRIST'S BODY: THE SMALLCHURCH'S MANUAL OF DANCES FOR HOLY SEASONS

by Dane Packard (available for \$7.95 per copy plus \$1 for postage from the Sharing Company, P.O. Box 2224, Austin, Texas 78768-2224.)

reviewed by Doug Adams

This book will be helpful to both the beginner and advanced dancer in small or large churches. Drawing on her rich experience of developing dance in several small churches in rural Utah and metropolitan California, Dane Packard authors the new book. Affirming our imperfections is theologically central for Christianity and for this book to help us dance in the places and with the persons others reject as limited. While one may easily see God in grand vistas, powerful moments, and highly skilled leaders, it takes an Easter or Pentecost or Christmas perception to see God in limited space, weaker moments, and unskilled people. Christians recognize God in life's limits. As we recognize our creatureliness, we sense the Creator. As we feel our finitude, we develop faith.

Dane Packard shows how small churches present special problems and possibilities for dance in worship. And she reveals that some of those problems are possibilities. Her insights will help small church worship leaders start a dance group even if they have no dance experience. And the book will help skilled dancers to communicate more effectively in the small churches. Many of the ideas will enhance dance in larger churches as well; for the problems of limited space, few if any skilled dancers, and limited budget are present in most churches regardless

of size.

The Table of Content includes: Introduction: King David and Miriam danced and had never taken ballet or modern dance classes.

Purpose of Dance: Dance makes clear when your "yes is yes" and your "no is no."

How to Gather and Get Going: You're perfect for dance is you're a perfect size 20.

Essential Parts to any Dance: Perfection is imperfection. Divinity is the unprogrammed glitch. The child cries out, "Tell me a story."

Choice of Occasion and Theme; Choice of Place and Space; Choice of Text; Choice of Music; Choice of Props; Choice of Movements

Dances in Detail: Dances for Easter, Christmas, Times of Thanksgiving, The Last Breath, The Last Chapter, The Seven Last Words, Lamb of God, Joy's Christmas Dance, Simple Gifts at Christmas, "Come, Ye Thankful People, Come," All Occasion Thanksgiving Dance (Four Versions), and a Little Note on Children's Dance Choir.

2.

LITURGICAL DANCE: An Historical, Theological and Practical Handbook by J.G. Davies (available from The Camelot Press Ltd, Southampton, England for 9.95 pounds sterling)

reviewed by Toni' Intravaia

The author is Edward Cadbury Professor of Theology in the University of Birmingham, England. According to the author "This study seeks to rescue the cause of liturgical dance from the aura of disrepute which often surrounds it and to explore the subject in depth by looking at some areas which have been previously neglected. Works about Christian dance have tended to be either historical or practical; its meaning has scarcely been examined at all.."

The most important part of this book this reviewer

feels is the really extensive Bibliography which is beautifully sectioned for easy referral. Part one analyzes the history of sacred dance with reference to the universality, condemnation and the actual dancing in churches. The era covered extends from the Patristic through the Twentieth Century.

Part two treats the meaning of Christian dance and examines it with reference to the doctrine of "human nature", and discusses both the theology of sacraments and worship.

Part three is the practicum of the book and tries to discuss a syllabus for Christians. Also there is discussion of the importance of dance in Christian education and then continues by making suggestions for dance choirs and dance in the congregation.

Like many books on sacred dance, it tries to cover "everything" and it is much too small a volume for such coverage, yet it does add by its historical section and its bibliography. Therefore, this reviewer suggests it is a good addition to the library of a serious sacred dancer.



PREVIEW OF THE NEXT JOURNAL.....

- Report on the Festival
- Short Bio's on the Officers
- Editor's Suggestion for Theme
- "Sacred Dance Companies"

Send in your ideas on the above or other suggestions which could be used in later issues.

DEADLINE - August 15 - DEADLINE

SACRED DANCE GUILD

JOURNAL

(Ed. Note: The following is by Sharon Cargo from Leonard, Maryland and seemed to fit in with this issue which is dedicated to all SDG members 'round the world.)

SANCTUARY MOVEMENT

Many of you may have read, heard or seen information about the sanctuary movement. It is a religious movement where people of all faiths are moving, joining together in their churches to provide refuge -- sanctuary -- to undocumented refugees. When a church provides sanctuary, a public witness, nothing hidden from the authorities, it follows a moral commitment to protect the "stranger", reminding us that we are all "strangers" in some way, in some place and time. This movement to provide sanctuary is political also because the undocumented refugees coming to the U.S., several hundred thousand by now, are Central Americans for the most part. They are from Guatemala and El Salvador which are countries the U.S. has great investment in at this time.

And how does this religious/political statement fit in with the Sacred Dance Guild? As a young and inexperienced dancer with little choreographic experience, I felt surprised by the strength of

desire to choreograph short, sacred dances, describing the faith of the Central American refugees and the dangers and frustrations they encounter. Never, had I felt compelled to create a dance, but the power of movement to convey injustice to onlookers, became a strong belief within me and overcame my self-doubts (almost). Sacred dance crosses the boundaries of English, Spanish, and other languages refugees from other countries may bring with them. The words of martyred Archbishop Oscar Romero moved me, told me to move. Here is a sample of his words:

"Transcendence means breaking through encirclements. It means not letting oneself be imprisoned by matter. It means saying in one's mind: I am above all things that try to enchain me. Neither death nor life nor money nor power nor flattery -- nothing can take from one this transcendent calling. There is something beyond history. There is something that passes the threshold of matter and time. There is something called the transcendent, the eschatological, the beyond, the final goal. God, who does not let things contain him but who contains all, is the goal to which the risen Christ calls us." (May 27, 1979 from The Church is All of You published in 1984 by Winston Press)

I have become involved in fund raising for the National Sanctuary Defense Fund which will provide legal assistance to sanctuary church workers and refugees who face legal action from the Immigration and Naturalization Service. I see Sacred Dance as sharing in this sanctuary movement which involves peoples of all different faiths and, at last count, over two hundred churches who have decided to become public wit-

nesses for refugees. If you wish to learn more about the theological basis for sanctuary, I suggest reading Responding to the Stranger in Our Midst, available for \$1 from EPICA (Ecumenical Program for Interamerican Communication and Action), 1470 Irving St., NW, Washington, D.C. 20010 (202) 332-0292. Other materials about sanctuary are available through this office also.

Sacred dancers who perform now may see the connections between sanctuary, justice, peace, healing and whatever paths their inspired dancing may be taking them. Some of you with Latin American movement and faith experience probably feel even closer to the idea of working with this religious movement. I hope that you will consider offering dances for sanctuary to raise awareness and to raise money for those singled out by the INS for punishment. Donations from any fund raising efforts can be sent to the National Sanctuary Defense Fund, c/o Angela Berryman, AFSC, 1501 Cherry St., Philadelphia, PA 191102. Individual contributions can be made out to American Friends Service Committee/NSDF. If any group or individual is interested in a joint fund raising/dance gathering effort, please feel free to contact me and perhaps we can join our spirits and dances in prayer for the refugees. (Box 2-M S.R. 2, St. Leonard, MD 20685, 202-244-7320 or 301-982-9336. May peace and joy be with you in your work.

(Ed. Note: The following from Vira Klawe concerns itself with the still prevalent "ban" on dance as worship and seems pertinent as the SDG prepares for its Festival in Lancaster!)

Ban on Sacred Dance

Although Protestant myself (Congregational), I

find that I am most sympathetic toward those Catholic individuals or groups who wish to pursue, and have accepted, their offerings of religious dance. I have just happened upon a fine book called "The Decline and Fall of the Roman Church" by a Jesuit, Malachi Martin. Every statement made is highly researched and well documented.

I know from research that sacred dance was a large part of the Catholic Mass until the 13th Century when Pope Gregory, himself crippled and having never seen anything but wild country dances, came into power as Pope, banned the dance worship without ever seeing it. I have tried to discuss this subject with both the young and the older priests whom I have met and they will not discuss it because the facts have not been included in their seminary training.

It might be helpful for Catholic dancers to research the facts and present them to their own churches. For instance, when I was young I would go to confession with my friends and wait for them in the sanctuary. If I had no hat, a Sister would come and put a handkerchief on my head, with raised eyebrows. It was assumed at that time that the heads of women must be covered in church. Gradually it was discovered that there never was such a church law, and certainly no Biblical reference. Now it has been dropped. There has never been any Biblical stricture against worship dance, yet many Baptists will tell you that you are trying to commit a grave sin.

I, too, am meeting great resistance on the subject here in the mid-South. My own church is softening and let me train some women to do something in the Lenten Season, but shock was feared among the congregation. I find the subject is unknown here. There has never been

(cont'd. page 13)

a Roman church with a folk Mass or with guitars. I asked a Baptist minister what would happen if I trained eight of his small girls to walk with garlands while the choir sang "For the Beauty of the Earth" and he said, "The congregation would fall out of their seats with horror and then dash for the door." I am sorry SDG does not have some way of spreading the word to ALL the states. There are mighty few SDG members in North or South Carolina, and the few struggle heroically.

At Christmas here a young girl was invited to walk through the auditorium of a civic center with arm gestures suitably reverent while a large civic choir sang the Benj. Britten "Ceremony of Carols." There was only small resistance but one must remember she only walked and gestured. We must spread the fact that theologians tell us that all religions are in a state of evolution at all times. If we permit any Service to become fossilized, then it will die out very gradually and will not evolve to reflect our own century. Actually it is very interesting to reflect that the difference between acceptance to "new" things and absolute resistance is ignorance, and the wall is hard to shatter.

(Vira Klawe is now living in Tryon, North Carolina)



The dance is, of all the arts, the one which most influences the soul. Dancing is divine in its nature and is a gift of God.

PLATO



NEWS OF SACRED DANCE ACTIVITY

(Alphabetically by States)



CALIFORNIA -

Margaret Taylor Doane: The Ecumenical Dance Group presented 6 Carols for the First Baptist Church in Fresno at Christmas. March 2 Margaret had a workshop on Dramatic Movement in Christian Education for the Lutheran Chr. Ed. workers in Fresno and in the adjacent towns. Margaret has an Ecumencial Dance Choir (and inter-racial) presenting 3 selections in the May Fellowship Day sponsored by Church Women United.

*

David Alonzo Jones of Greenbrae: This February Whole Life Times will publish David's "What's Missing in Aerobic Dance". The article deals with some of the things that aerobic dance students are not being taught but perhaps should be.

COLORADO -

Ann Blessin, Denver: Winter/Spring Workshop March 9 presented Siaosi Talitimu, Chief Bui of Savii Western Samoa. This was a liturgical Dance workshop focusing on autentic dance of the South Pacific. Participants leaned Kanaka Wai Wai, a scriptual hymn from the Parables done in Hawaiian hand movement, spoken English and Hawaiian.

*

Ann Blessin, Denver: The Rocky Mountain Sacred

Dance Guild had Forrest Coggan as a leader for two workshops. Having studied with Ruth St. Denis and Ted Shawn, his philosophical approach to the dance embraces the idea that humanity, movement and the universe are all linked together. In his essay on "The Dance" Forrest states: "Once Man has invited the dance and received it, not now as victim but as priest or intercessor for those less gifted he is blessed with the wisdom that the True Dance is never created by him, but only translated through him--even as the great white light from the sun explodes into rapturous dazzling spectrum--to be shattered by one small and perfect crystal: the varied densities of the Human Soul."

Comments from one workshop: "I have never worked so hard in my life", "I really had to concentrate", "He wiped the floor with me!", and "Dance is the link between humanity and the cosmos."

Thank you Forrest for stretching our imaginations and our creativity through your philosophical understanding of the dance. It was a joy to join you in "the Great Celebration of Life."

ILLINOIS -

Janet Skidmore: Eighteen people from various parts of Illinois and Indiana attended the workshop in sacred dance on November 17, taught by Janet Skidmore in Evanston. Students had a modern dance warmup and technique class followed by a choreography lesson which culminated in the setting of a dance to "Israel, Rely on Yahweh," a song by Mike Fitzgerald.

The 2nd annual Christmas Carol Dancing Down State Street was held in Chicago on December 15.

Janet Skidmore performed a solo dance concert entitled "Broken Image" at La Salle Street Church in Chicago on December 2-3. The concert is about

confession of sin, guilt, and brokeness, and the redemption that God brings about through that process. "Broken Image" is available for booking, along with a workshop or master class, by telephoning or writing Janet.

*

From the Chicago Contemporary Dance Theatre, Maggie Kast, Artistic Director: "Word in Motion," a dance-prayer event combining performance and participation, was presented April 26 at the lecture hall, United Church of Hyde Park, Chicago. The program included a dance based on gestures of worship, a danced psalm, and movement for the assembly. Based on the idea that the movements of work and play can be viewed as a dance, and that we speak a gesture language along with the language of words, the event brought the traditional gestures of worship into the vocabulary of daily conversation, so that they became part of the dance of life. It was a presentation of the Lecture/Culture Committee, Catholic Theological Union.

NEW HAMPSHIRE -

From Elsie M. Keeffe:

The Main Street United Methodist Church of Nashua, through their Commissions on Education and Worship are sponsoring a Sacred Dance Workshop with Allison Howard and Elsie Keeffe, co-chair on October 4,5,6, 1985 at the Church, 154 Main St. The leaders: Mrs. Rosalie Branigan, California, guest leader in liturgical dance with others in fields of ballet, jazz, modern, choreography and exercise. For further information contact Miss Allison Howard, 37 Watson Street, Nashua, N.H. 03060.

NEW MEXICO -

From Keri Sutter, Albuquerque:

During the Winter Cynthia Goldblatt reports that

Israeli, Yemenite, Hassidic folkdance was presented at the Temple Albert Synagogue in Albuquerque.

Elizabeth Cogburn led a 3-hour dance meditation in the dark in honor of Christ's 3 hours on the cross on April 5, in Albuquerque.

Sister Doris, art and liturgy coordinator at Newman Center in Albuquerque, reports that dance was a part of Christmas Eve services. The Magnificat was a solo dance and six 2nd to 5th graders danced "The People that Walked in Darkness".

The St. John's Cathedral Dancers under Keri Sutter, did Those who mourn, choreographed by Judith Ehrman, and Abandoned unto the depths of Sheol, choreographed by Keri, was a part of the service of the Stations of the Cross, April 3.

NEW YORK -

From Joan Huff: Last May the Chi Rho Dancers did "Climbing Jacob's Ladder" and "Sit Down Lord." For Stewardship Sunday this fall we danced the "Parable of the Talents" to orginal music composed for the dance. Large "gold coins" were used and a detailed explanation was printed in the bulletin. Both helped the congregation to feel (and express) much more confidence in understanding and responding to our sacred dance. For Pentecost we plan to use dance as the rush of wind and red material to represent the flames.

OKLAHOMA -

From Westminster Presbyterian Church, Oklahoma City: "A workshop in Sacred Dance" was held April 27 with Joella Chew, Jo Rowan, Ann Shanks, D'Ann Crain, Dorie Mattson, and Helena Sorenson. Joella Chew is currently serving a three month residency as artist-teacher at Trinity Pres. Church, Okla. City. She will be leading family classes in sacred dance. Recently she did the choreography for "Christ in the Concrete City".

PENNSYLVANIA -

From Arthur Hall, Ile Ife Center for the Arts and Humanities, Philadelphia: Arthur headed the Second Annual Black Cultural Parade!

Members can become a friend of the Ile Ife Center for the Arts & Humanities, the Home of Arthur Hall Afro American Dance Ensemble. For information write % 2544 Germantown Avenue, Philadelphia, PA 19133.

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From Barrie Gibby, Lancaster: A Sacred Dance Workshop was held March 2 at the Trinity Episcopal Church in Wilmington Delaware. Barrie led the workshop. Her varied experiences have provided background for teaching and intensified study in Liturgical Dance Adaption and Church Production. She especially enjoys sharing a philosophy which expresses movement to enhance the mind, body and spirit; for her, dance involves the total being and inspires a special joy for the celebration of life.

WASHINGTON, D.C. -

From Sharon Cargo, Maryland: Linda Kramer, representative for Virginia and Washington, D.C. and Sally Walton led a sacred dance class during the weeks of Lent at St. James Episcopal Church on Capitol Hill. Before the class there was a dance gathering. Erika Thimey spoke about her experiences with sacred dance and shared photos. Washington, D.C. is taking on new life in sacred dance!

ADDENDA TO SDG NEWS ACTIVITY**COLORADO -**

Ann Blessin reports a Sacred Dance Guild Dance Party that was held on April 28 at the Christ United Methodist Church, Denver.

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Christian Artists report the 11th Annual Christian Artists' Music Seminar in the Rockies, July 28 - August 3, 1985. For further information write: Holly Shippy, Registrar, P.O. Box 1984, Thousand Oaks, Ca., 91360.

ILLINOIS -

From Janet Skidmore, Regional Director:
The SDG members in Illinois, Wisconsin and Indiana are in the process of forming a chapter!

OHIO -

Kathryn Mihelick from Kent State University reports: "Body & Soul Dance Company" from California performed on April 16 with an April 15 movement workshop and addressed the question: "What does dance bring to worship, theological education and community building? What skills are needed to effectively bring dance to the church?"

OREGON -

Barbara Miller, Wilsonville reports: March 1st held its 1st annual retreat at Anderson Lodge, Ariel, Washington with leaders Bonnie Eddy and Susan Cole.



NEW DANCE DEVELOPMENTS AT P.S.R.



by Doug Adams

We are delighted to announce the appointment of Cynthia Winton-Henry as Lecturer in dance at Pacific School of Religion. Cynthia is founder of the PSR/GTU Community Dancers as well as technical director of the Body and Soul Dance Company. She is a graduate of the dance department at University of California at Los Angeles as well as Pacific School of Religion and is ordained in the Christian Church-Disciples of Christ as a minister. She will be the principal dance teacher at P.S.R. in coming years; and she replaces Judith Rock who is soon to graduate from the Ph.D. Program in Dance and is finishing her dissertation in France this coming year. Cynthia is also in the GTU Ph.D. program in "dance and religion" and works for the Northern California Conference of the Christian Church as consultant in worship and the arts. Cynthia's recent publication LEAPS OF FAITH deals with her speciality in improvisational dance in worship and education.

In the 1985-86 academic year, Cynthia will teach the following semester length dance courses at P.S.R.: RA 1000 Community Dancers, RA 1010 Dance and the Church, and RA 3010 Theokinetics: The Art of Theology and Dance.

In the 1985-86 academic year, Doug Adams will teach the following dance or dance related courses at P.S.R.: RA 3002: Dance in Western Religions, RA 1205: Worship and the Arts.

(Ed. Note on both Cynthia's and Doug's courses--for more information, write P.S.R.)

The Margaret Taylor Endowment for Dance at P.S.R. continues to grow and make possible these dance courses that introduce so many future ministers

and priests to the dance possibilities in worship. Also an increasing number of M.A. and Ph.D. students are majoring in dance and religion at P.S.R. and the G.T.U. (For information on any of these degree programs or summer or special courses, write Doug Adams, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709.) The Taylor Dance Endowment is approaching \$40,000 with a goal of \$50,000. Do send contributions to support this important training of ministers and priests and others to be open to dance in worship: make checks to "Taylor Dance Endowment-P.S.R," and mail them to Doug Adams (tax-deductible). P.S.R. is the oldest seminary west of the Mississippi River and is interdenominational. It is at the center of the Graduate Theological Union (a consortium of 3 Catholic and 6 Protestant seminaries, a Center for Jewish Studies, and a Center for Orthodox Studies) one block north of the University of California, Berkeley.

P.S.R. has produced a handsome poster on CHRISTIANITY AND THE ARTS (suitable for posting) that shows in photographs and in text many of the important reasons for stressing the arts in worship and education. If you wish a copy of this poster free of charge write to Doug Adams at P.S.R. and request a copy. Most of it is on "religion and the arts" per se and only a small portion discusses the many uses of the arts at P.S.R. in particular; so, it is excellent for a classroom or church school room or poster in a church anywhere.



 :: BITS AND PIECES FROM HERE AND THERE ::

From The Salesian Bulletin, January-February, 1985 issue:

Two ideas for dance: "The Beatitudes are not an exotic message, but rather a 'Manifesto of love.''" and "Each Beatitude is a recipe for cultivating love."

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To Come:

1. DANCE AND BIBLICAL FAITH, August 5-9, 1985
Pacific School of Religion, Berkeley,
California. For further information write
PSR.
2. Gestalt Workshop from April through October,
1985, 1546 Spruce Dr., Kalamazoo, MI 49008.
For further information write Neil Lamper and
Pat Lamper at the Kalamazoo address.
3. Professional Dance Institute, June 2-15, 1985
with Robert Dunn, Lee Connor, and Gregg Lizen-
bery at California State University, Chico,
California 95929-0250. For further information
write Center for Regional & Continuing Ed
at the Chico address.
4. Washington University in St. Louis Dance
Theatre Central, Campus Box 1145, St. Louis,
Missouri 63130. Dance Theatre Central June
3-28, 1985 featuring JoAnne Akalatis, Robert
Small, Gerald Otte, and Klauniada. For further
information write the Washington University at
the above address.
5. 1985 Summer Dance Camp June 16th-21st on Lake
Geneva at George Williams College, Williams
Bay, Wisconsin. For the Workshop write Gayle
Siewert, 9701 W. Langlade, Milwaukee, Wi 53225
or for the Camp write Sherry Johnson, 15779 W.
Ryerson, New Berlin, Wisconsin 53151.
6. Workshop "Drawing From the Well: On the

Mountain, Moving and Keeping Still". Leaders are Nirtan Lim and Zuleikha who will utilize elements of world traditions, bring joy to the art of sacred dance. For information and registration write: Lama Foundation, PO Box 240, San Cristobal, N.M. 87564, or call 505-586-1269 M-F Mountain Time.

7. Omega Institute for Holistic Studies, Summer 1985, June, July, and August, Write for further information to Omega Institute for Holistic Studies, Lake Drive, RD 2, Box 377, Rhinebeck, NY 12572.

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To Think About: The following poem is by the Pastor of the Presbyterian Church in Swarthmore, Pennsylvania:

THE DANCE

Teach me to dance, Lord.
 I find it so difficult, somehow.
 Clapping with a song, moving feet gracefully,
 giving myself up to a tune, a rhythm, a beat--
 all this is so hard, so creakingly stiff for me.
 I prefer the plodding, measured tread of every-
 day.

We humans seem to march
 so much more readily than we dance.
 Whole nations pace in step to one idea, one leader,
 one common fear, or hatred, or ambition.
 Teach us to dance instead--
 to link hands, and arms with each other,
 and run, and skip, and leap,
 and swoop, and fall, and rise again,
 rejoicing in the freedom of being,
 and of being together, with you and in you.

I recall those whose dance is slow this morning,
 because of pain, or loss, or hunger,
 or being left to dance alone.
 I pray for all in chains,

whether self-imposed, or shackled from without.
You, yourself, Lord Jesus, have known
fetters and imprisonment.

So be with them, and let them know your presence,
sharing their lostness, hopelessness, and fear.

And now, Lord, send me forth,
dancing forth to break the chains,
to shatter all that keeps us from ourselves
and from each other.

Let me share with all your gospel
of liberation, of deliverance to all captives,
of life, full and free, and flowing with the
dance.

J. Barrie Shepherd

TRAVEL TO FESTIVAL '85 LANCASTER, PA.

JUNE 17-21, 1985

DON'T FORGET - DON'T FORGET

TRAVEL TO FESTIVAL '85 LANCASTER, PA.

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DON'T FORGET